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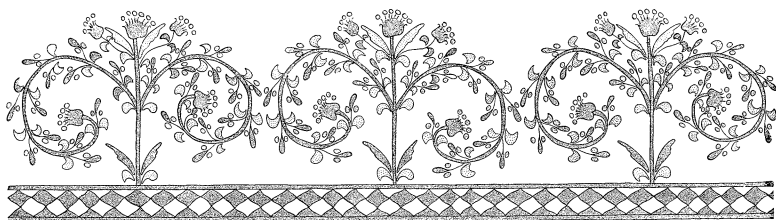
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DESIGN DRAWN FROM MEXICAN MAIOLICA

NOTES

A CATALOGUE OF MEXICAN MAIOLICA The Museum has just placed on sale a Catalogue of its collection of Mexican maiolica,¹ which, in an edition of 1,000 copies, is the gift of Mrs. Robert W. de Forest, by whom the collection itself was given in 1911.

The collection has already been described in the BULLETIN.² It is, perhaps, the most important assemblage there is of this most interesting and surprising development of the potter's art which has taken place in the Americas since the evolution of the aboriginal Indian unglazed pottery. An account of this tin-glazed ware and its history is given in an interesting introduction to the catalogue by the late Dr. Edwin AtLee Barber, Director of the Pennsylvania Museum, which will stand as the authoritative work on the subject. Dr. Barber also prepared the descriptions of the pieces.

The Catalogue was prepared in 1911 for a loan exhibition of the collection made by the Hispanic Society of America, and was issued as one of its regular publications; but upon the presentation of the collection to the Metropolitan Museum the Hispanic Society generously transferred the right of publication to it.

¹The Metropolitan Museum of Art. The Emily Johnston de Forest Collection of Mexican Maiolica. Catalogue by Edwin AtLee Barber. First exhibited at the Hispanic Society of America, February 18 to March 19, 1911. New York, 1918. xxii, 41 pp. il. pl. Octavo. Price, 25 cents.

²BULLETIN, June, 1911, p. 135; July, 1917, p. 160; October, 1917, p. 200.

In the new issue, several changes have been made in the format but chiefly in the illustrations, which have been so arranged and grouped as to emphasize the divisions of the text and the character of the potter's ornament. To this latter end, also, drawings made by Edward Edwards of the most characteristic motives of the several periods have been used as headbands and as a design for the cover. While the designs found on the Mexican maiolica, to the experienced student of design, will recall this or that in Spanish, Italian, or Chinese art, they will be found to have much that is original, inventive, and of real beauty, like the insect and vegetable forms found in the tattooed styles, and their study will amply repay those who are seeking for new and unhackneyed motives.

SATURDAY EVENING CLOSING. Until further notice, the Museum will be closed on Saturdays at 6 p. m. instead of 10 p. m., as customarily.

A MUSEUM LECTURE. By invitation of the Trustees, Howard Russell Butler, N. A., will give an account of his experiences in painting the solar eclipse of 1918, in the Lecture Hall of the Museum, on Monday afternoon, November 4, at quarter past four o'clock. It will be illustrated by the paintings and drawings of the eclipse made by Mr. Butler, as well as by lantern slides.

The lecture will be open to the public without tickets.

The entrance to the Lecture Hall is on Fifth Avenue opposite Eighty-third Street.

LAFAYETTE MEMORIAL EXHIBITION. The celebration of September sixth as Lafayette-Marne Day was marked at the Museum by the opening, in the Room for Recent Accessions, of a small exhibition of objects of historical interest associated with the life of General Lafayette. The closing of the exhibition has been postponed till October 31 in deference to requests.

The material shown falls naturally into two groups: those objects associated with the young Lafayette as he appeared at the time of his first visit to America, and those connected with his second visit in 1824-1825, when his journey amounted virtually to a triumphal progress through the country.

One group is surmounted by a silken flag, the standard of the guard of Louis XVI, King of France at the time of the first visit; above the second group hangs a flag of design similar to that first used as the emblem of the United States. In each group are bronze portraits of the period, engravings showing particular scenes of Lafayette's life, miniatures, prints, and relics of various sorts. A portrait painted by Matthew Harris Jouett (1788-1827) stands on an easel opposite the entrance, and in two small table cases are the map and silver container presented to General Lafayette by the Governor of South Carolina, Wedgwood portraits, snuff boxes set with medallion portraits, a miniature on ivory, and two bronze plaquettes.

The objects represent typical expressions in art of contemporary admiration for Lafayette, and suggest many interesting episodes in his eventful life, which he dedicated to the cause of democracy in the old world as well as in the new.

CHANGES IN THE CAST GALLERIES. During the constant changes of the last ten years the classical sculptural casts have passed through many vicissitudes. To understand their present arrangement and the many gaps which the collection now shows, it may be well to recall their recent history. In 1908, simultaneously with the publication of the Catalogue of

Casts, the whole collection was arranged chronologically in progressive sequence, occupying Galleries 1: C 18-29. Even then the space was inadequate to contain our exceptionally representative collection; but at least it was an attempt to make our material more available to the public than it had been before. In 1914 the arrival of the Altman Collection and the desirability of exhibiting it immediately in adequate quarters, made it necessary to vacate the galleries formerly occupied by the musical instruments. The latter were placed in Galleries 1: C 26-29, thereby ousting the fourth-century, Hellenistic, and Roman casts. Since it was thought that not all of these could well be withdrawn from exhibition without considerable loss to students, they were given temporary homes in the other cast galleries, causing, however, considerable overcrowding, and upsetting the chronological arrangement. Some relief was secured by the removal of the Egyptian casts and the prehistoric Greek reproductions from Galleries 18 and 20, so that those two rooms could be thrown into one and be made to accommodate Roman and Hellenistic casts. But soon they had to make way again for the collection of classical bronzes, which needed temporary quarters pending their arrangement in the new classical wing. Then, with the opening of the classical wing, the Roman and Hellenistic casts could be moved back again.

Meanwhile, the crowded condition of the casts and the fact that there was no longer a chronological sequence in their arrangement had proved confusing and had naturally evoked criticism. The only alternative was to remove from exhibition a further large number of the casts and arrange the rest in a more satisfactory manner. This plan has now been tried, fifty-seven casts being withdrawn from exhibition, making a total of 239 as against 551 which are still in the galleries. The chronological sequence has again been introduced, beginning with Gallery 19 containing the Assyrian casts, continuing through Galleries 21 to 25 with the archaic, transitional, fifth-century, and fourth-century examples, and ending with Gallery

18, in which Hellenistic and Roman casts are shown.

Naturally, it seems a pity, when we have a valuable collection of casts, to deprive the public of so great a part of it, especially as its representative character would afford real opportunity for comparative study, and would thus admirably supplement our collection of originals; for with a first-rate collection of originals and a representative collection of casts our

over the entire management of the restaurant. It was then determined, since good digestion depends upon pleasant environment quite as much as upon wholesome cooking, that not only should the cuisine be good, but that the restaurant itself should be improved in appearance. Any architectural changes were, of course, out of the question in these war times, but during the past summer a decided improvement has been effected through



THE MUSEUM RESTAURANT

classical department could supply the necessary material for serious study of classical art in this country. We can only hope that the future will give us this opportunity.

CLOSING OF GALLERY II D3. The room on the second floor, D3, in which Oriental rugs have been exhibited, is being redecorated and will be closed to the public during the month of October.

THE RESTAURANT REDECORATED. Near the western end of the Hall of Casts is the stairway to the Museum Restaurant. During many years, the Museum has maintained a restaurant and tea room for the convenience of visitors.

Early last winter, the Museum took

the use of paint, chintz, and the exhibition of some original works of art.

Conspicuous among the latter are ten large panels of scenic wall paper, made about 1830-40, probably at the famous Zuber factories in Alsace. The design is called *Rêves de bonheur*, or *Dreams of Happiness*. Sauntering on the terrace of a beautiful park or forming raceful groups on the lawn, romantic figures in operatic costume idle away the hours against a background of luxuriant trees through which may be seen, here and there, castles and ornamental waters. A few pieces of early nineteenth-century furniture repeat the "note" of this interesting old wall paper, and with them are shown two sculptures of the period—an ornamental vase and, at the foot of the stairs, in front

of a trellis-work screen, a marble statue of Cupid by John Gibson.

Trellis-work and flower boxes decorate the windows of the restaurant looking into the court. The windows are draped with curtains of sea-green linen, with borders and valances of old-fashioned chintz with brightly colored flowers on a dark garnet ground. The plaster walls have been kept a light cream color. The tables and chairs have been painted a harmonious shade of green, which has also been introduced in the lighting fixtures with their bell-shaped shades of glass decorated with a grape vine pattern. A large urn of Sheffield plate and some old band boxes with quaint decorations contribute to the effect.

Opening from the restaurant are the women's rest room and the men's smoking room. The latter has been completely redecorated; the walls painted a light neutral color, and the windows draped with a cheerful chintz of flowers and birds amid bright green leaves. The room is furnished with Windsor chairs and several tables, to which have been added a few old pieces, such as a Dutch painted cabinet and an early American mirror.

The maintenance of a museum restaurant presents many difficulties. Unlike other restaurants, only one meal a day is served, and the patrons range from those who wish merely a light and inexpensive luncheon to those who expect the same possibility of choice that a large restaurant offers. The increased cost of supplies, owing to war conditions, has further complicated the situation, but the Museum is striving

to do its best. It can be greatly aided if members and others interested in the Museum will extend generous patronage to the restaurant, which is open daily at two ve (on Sundays, at one), for luncheon à la carte. Afternoon tea is served, and orders are taken until one half hour before closing time. Special arrangements may be made for the entertainment of large parties by consulting, in advance, the manager of the restaurant. It is hoped that under new management and with its new decorations, the restaurant will prove not only a convenience, as in the past, but one of the pleasant features of a visit to the Museum.

DURING THE PREPARATIONS for the present Liberty Loan drive the Museum offered to the local district committee to erect in front of its building two substantial billboards, of such dimensions as the committee might direct. In making this offer the hope was expressed that the posters to be placed there would be artistic in character and if possible a recognition of the work our artists were doing to help the campaign. By the coöperation thus established the committee selected for the purpose the two large pictures which were painted in front of the Public Library on the first and third days of the drive—"Belgium" by James Montgomery Flagg and "Great Britain" by Henry Reuterdahl. These are now in place, and they show admirably what a fine result has been produced by allowing painters to do their part in stirring the interest of the public in the Fourth Liberty Loan.

LIST OF ACCESSIONS AND LOANS

SEPTEMBER, 1918

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Fourteenth Egyptian Room)	*Limestone stela and blue glazed bowl, early Ptolemaic; *diorite squatting sta- tuettes, XII dyn.	Purchase.
SCULPTURE	Limestone group, Virgin and Child, French, late XIII cent.	Purchase.
(Wing J, Room 13)		
WOODWORK AND FURNI- TURE	*Collection of furniture (66 pieces), Eng- lish and American, XVII and XVIII cent.; paneled room and seven win-	

* Not yet placed on Exhibition.